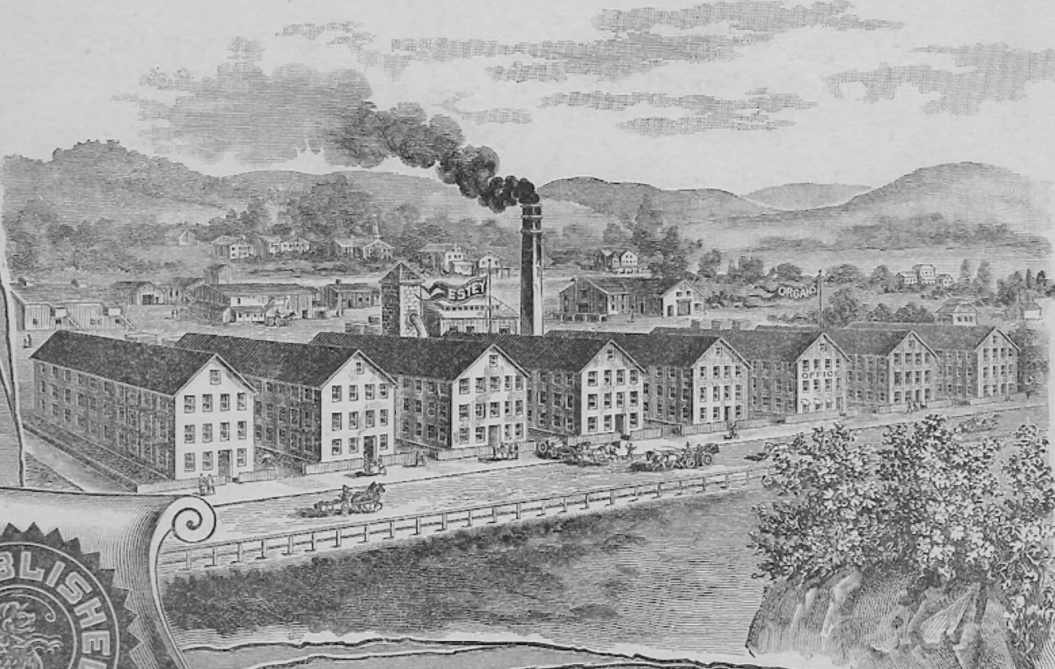


ESTEY ORGAN CO.



ESTABLISHED
1846

BRATTLEBORO,

VERMONT, U.S.A.

The Estey Organ Works.

LIKE other great industries, that were pioneers in their different classes and have kept abreast of the age, the "Estey" has become a household word all over this and foreign lands.

Indeed the Estey is to-day a synonym for experience, probity, progress, skill and superlative merit.

The present catalogue, in its scope and variety of cases, interiors, finish and so forth, covers a broader field than its predecessors or its competitors.

The constant development of tone quality and tone power has not been without results, and the demands, constantly increasing, for Estey Chapel and Church Organs attest their popularity as never before and may well be accepted by intending purchasers as indubitable evidence of their sterling value.

Furthermore, it can be safely said that in beauty and chaste elegance of design the Estey domestic or "home" organs are to-day, as ever, far in advance of competition.

A careful examination and perusal of these pages will demonstrate that the Estey Organ is to-day, as it has been for *fifty years*, pre-eminent in all-round merit and intrinsic value.

1846—1896

Illustrated Catalogue

OF

Estey Organs

Unless otherwise ordered all ESTEY ORGANS are tuned to the standard pitch adopted by the Piano Manufacturers' Association and called the International Pitch, which is known as A 435 v. s.

Estey Organ Company,

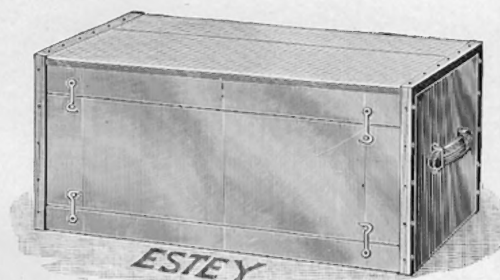
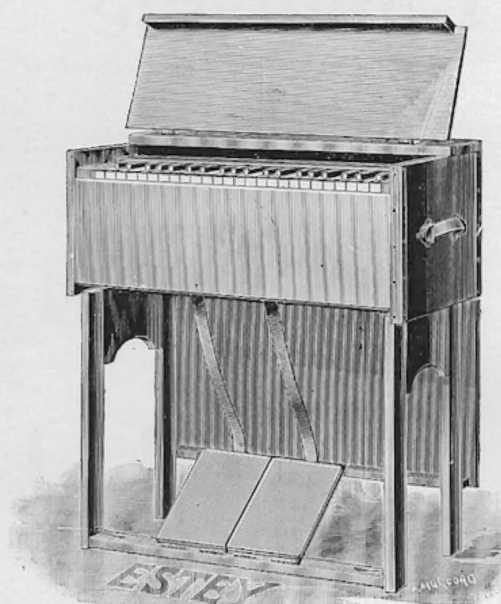
Brattleboro, Vt.

U. S. A.

Style 2.

NEW PORTABLE ORGAN.

[ACCLIMATIZED.]



LENGTH, 2 ft. 8 in.; DEPTH, 1 ft. 8 in.; HEIGHT, Open, 3 ft. 9 in., Closed, 1 ft. 2 in.
Weight, unboxed, 60 lbs.

Style 2.

Code—Figleaf.

\$150.

FOUR OCTAVE KEYBOARD.

One four octave set of Diapason-Melodia Reeds and one four octave set of Flute-Viola Reeds, with Divided Couplers and Knee Swell. C Scale. Voiced strong for leading.

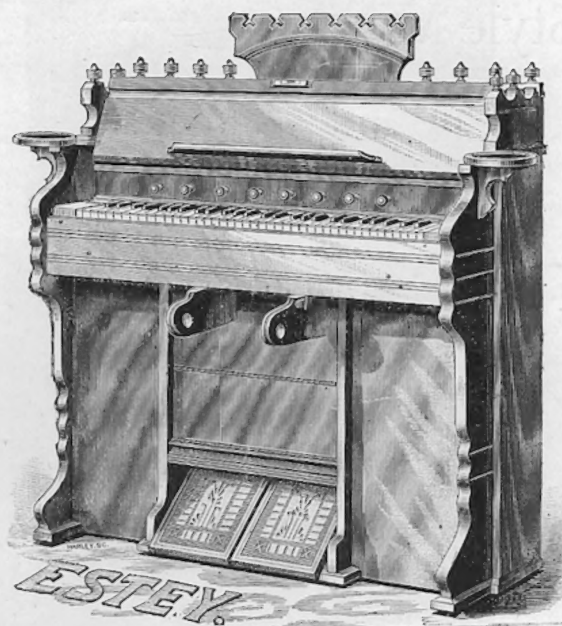
THE Organs can be furnished with traveling trunks at low cost when desired. Cases are of solid Oak and are strongly built for great endurance.

The universal verdict from those who have used these organs is exceptionally favorable. From traveling Evangelists, from Missionaries in every clime, from traveling Showmen, and many other purchasers, very flattering letters of commendation have been received. These, of course, only strengthen the assurance that the manufacturers had when they put the organ on the market. The cut above does not show exactly the construction of the organ. It represents the case as being made of solid wood, whereas in every part it is made up with panels to admit of the swelling and shrinking of the wood, thus rendering it far more durable, and, incidentally, reducing the weight also.

Style 4 CASE.

A VERY excellent organ in a substantial, low-priced case, of standard merit throughout.

It has come to be quite the fashion among manufacturers of cheap organs to place upon the market an organ of exceedingly low grade, with thin wood, constructed in such an unsubstantial way that a year at the most, perhaps, suffices to end its usefulness. While it is not possible for the Estey Organ Company to produce an organ as cheaply as some of these cheap organ makers and retain the Estey standard of material and expert workmanship throughout, this Style represents a thoroughly durable and desirable instrument, and it is furnished at the lowest possible price consistent with the qualifications mentioned above.



LENGTH, 4 ft. ½ in.; HEIGHT, 4 ft. 1 in.; DEPTH, 1 ft. 5 in.
WEIGHT (boxed), 240 lbs.

Style 3. Code—Gleaners. \$120.

One full five octave set of Reeds, with Knee Swell, Forte Stops, etc. SIX STOPS.

Bass.	Treble.
Melodia, . . . 8 ft.	Diapason, . . . 8 ft.
<i>Dolce</i> , 8 ft.	<i>Dulciana</i> , . . . 8 ft.
I Forte,	II Forte.

Style 4. Code—Glideth. \$145.

Two full five octave sets of Reeds, with Grand Organ, Knee Swell, Forte Stops, etc. EIGHT STOPS.

Bass.	Treble.
Melodia, . . . 8 ft.	Diapason, . . . 8 ft.
<i>Dolce</i> , 8 ft.	<i>Dulciana</i> , . . . 8 ft.
Viola, 4 ft.	Flute, 4 ft.
I Forte,	II Forte.

FURNISHED IN BLACK WALNUT ONLY.

Style M CASE.

Style M 30. Code—Flambeau. \$175.

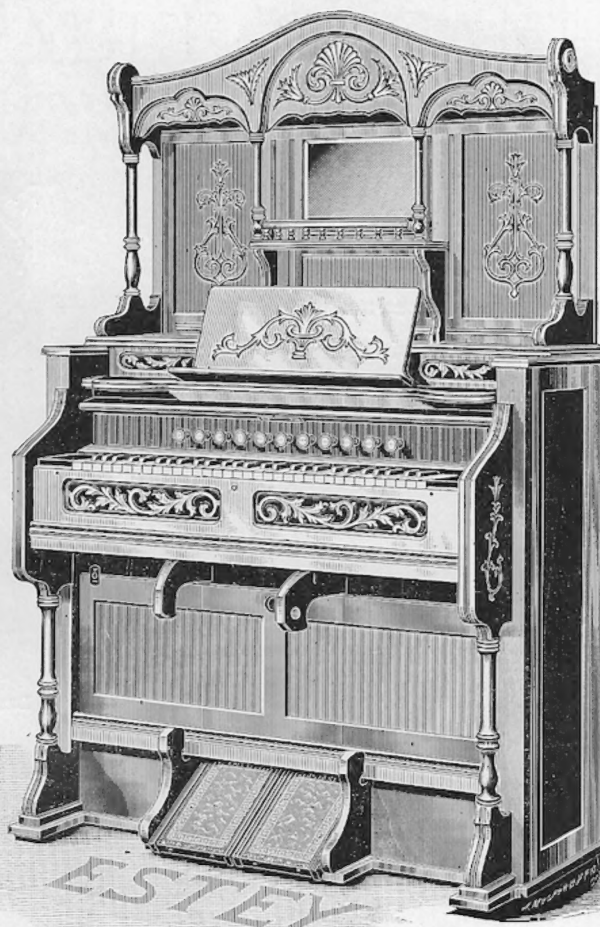
Two full five octave sets of
Reeds, with Grand Organ,
Knee Swell, Vox Humana, etc.
NINE STOPS.

Bass.	Treble.
Melodia, . . 8 ft.	Diapason, . . 8 ft.
<i>Dolce</i> , . . . 8 ft.	<i>Dulciana</i> , . . 8 ft.
Viola, . . . 4 ft.	Vox Jubilante, 8 ft.
I Forte,	II Forte,
	Vox Humana.

Style M 32. Code—Firefly. \$195.

Two full five octave sets of
Reeds, with Treble and Bass
Couplers, Grand Organ, Knee
Swell, Vox Humana, etc.
ELEVEN STOPS.

Bass.	Treble.
Melodia, . . 8 ft.	Diapason, . . 8 ft.
<i>Dolce</i> , . . . 8 ft.	<i>Dulciana</i> , . . 8 ft.
Viola, . . . 4 ft.	Vox Jubilante, 8 ft.
Bass Coupler,	Treble Coupler,
I Forte,	II Forte,
	Vox Humana.



LENGTH, 3 ft. 9 in.; HEIGHT, 6 ft.; DEPTH, 1 ft. 10 in.
WEIGHT (boxed), 345 lbs.

CASE—Attractive at first sight and grows upon you!

BELLOWS—Ample in capacity and excellent working.

ACTION—Same as used in the higher cost organs.

TONE—Characteristic as are all Estey Organs.

ORGAN—Satisfying in every particular.

FURNISHED IN BLACK WALNUT OR QUARTERED OAK.

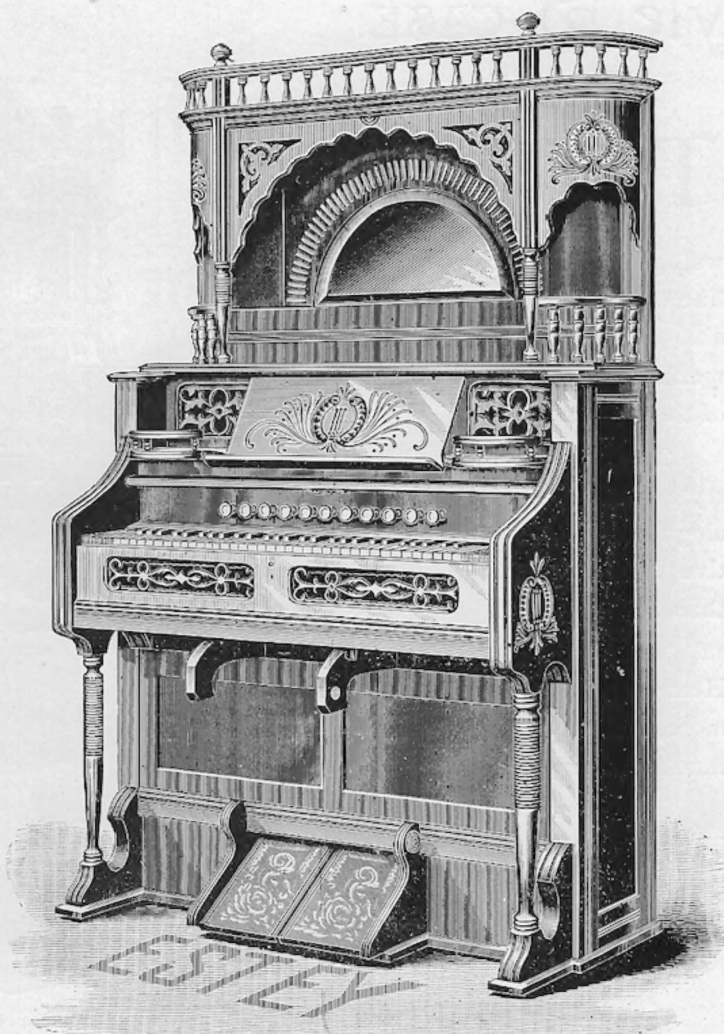
Style B CASE.

THE Style B 32 organ, which was recently brought out, has had a phenomenal sale. The cause is not far to seek, for in its "taking" points it is certainly a model.

The large and attractive semi-circular mirror, in the centre of the Figure Head, is French plate and generously beveled. The central arch is possibly a reminder of one of our popular and high priced organs.

The circular bent panels at each end of the Figure Head are unique and add surprisingly to the effect.

The finish, whether of the oak or walnut casings, is of the very best and, all in all, the instrument cannot fail to prove a constant satisfaction to every purchaser.



HEIGHT, 6 ft.; LENGTH, 3 ft. 10 in.; DEPTH, 1 ft. 10 in.
WEIGHT (boxed), 400 lbs.

Style B 32. Code—Factory. \$210.

Two sets of Reeds, with Divided Couplers. ELEVEN STOPS.
Knee Swell and Grand Organ (Knee).

Bass.	Treble.
Melodia, . . . 8 ft.	Diapason, . . . 8 ft.
Dolce, 8 ft.	Dulciana, . . . 8 ft.
Viola, 4 ft.	Vox Jubilante, . 8 ft.
Bass Coupler,	Treble Coupler,
I Forte,	II Forte,
	Vox Humana.

Style B 38. Code—Faculties. \$260.

Three sets of Reeds, with one octave of Manual Sub-Bass Reeds and Octave Coupler. THIRTEEN STOPS.
Knee Swell and Grand Organ (Knee).

Bass.	Treble.
Melodia, . . . 8 ft.	Diapason, . . . 8 ft.
Dolce, 8 ft.	Dulciana, . . . 8 ft.
Viola, 4 ft.	Flute, 4 ft.
Violetta (soft), . 4 ft.	Vox Jubilante, . 8 ft.
Sub-Bass, . . . 16 ft.	Octave Coupler,
I Forte,	II Forte,
	Vox Humana.

FURNISHED IN BLACK WALNUT OR QUARTERED OAK.

Style S CASE.

THE organ shown here is strikingly original in its conception and design, as well as bold and forceful in every line, and there is that indescribable *something* about it that commends it instantly to the judgment of the customer.

There are many beautiful styles described in the Estey Catalogue, but none is more attractive and desirable in its class than Style S series.

The triple mirror Figure Head is especially effective—far more, indeed, in the Organ itself than in the engraving.

Special care is devoted to perfection in every part (as is true of every Estey instrument) and every purchaser will be immeasurably pleased with the result.



HEIGHT, 6 ft. 8 in.; LENGTH, 3 ft. 10 in.; DEPTH, 1 ft. 10 in.
WEIGHT (boxed), 430 lbs.

Style S 38.

Code—Flannel.
\$290.

Three sets of Reeds, with one octave of Manual Sub-Bass Reeds and Octave Coupler. THIRTEEN STOPS.

Knee Swell and Grand Organ (Knee).

Bass.		Treble.	
Melodia,	8 ft.	Diapason,	8 ft.
Dolce,	8 ft.	Dulciana,	8 ft.
Viola,	4 ft.	Flute,	4 ft.
Violetta (soft),	4 ft.	Vox Jubilante,	8 ft.
Sub-Bass,	16 ft.	Octave Coupler,	
I Forte,		II Forte,	
		Vox Humana.	

Style S 53.

Code—Flavor.
\$345.

Four sets of Reeds, with one octave of Manual Sub-Bass Reeds and Octave Coupler. The Harp Æolienne in this organ is very effective. As an accompaniment it is unexcelled. FOURTEEN STOPS.

Knee Swell and Grand Organ (Knee).

Bass.		Treble.	
Melodia,	8 ft.	Diapason,	8 ft.
Dolce,	8 ft.	Dulciana,	8 ft.
Viola,	4 ft.	Flute,	4 ft.
Harp Æolienne,	2 ft.	Vox Jubilante,	8 ft.
Sub-Bass,	16 ft.	Bourdon,	16 ft.
Vox Humana,		Octave Coupler,	
I Forte,		II Forte,	

FURNISHED IN BLACK WALNUT OR QUARTERED OAK.

Style R CASE.

REVISED SCHOOL MODEL.

Style R 7. Code—Litany. **\$170.**

One full five octave set of Diapason-Melodia Reeds, one three-fifths set of Vox Jubilante Reeds, with Divided Couplers, etc. **TEN STOPS.**

Bass. Treble.

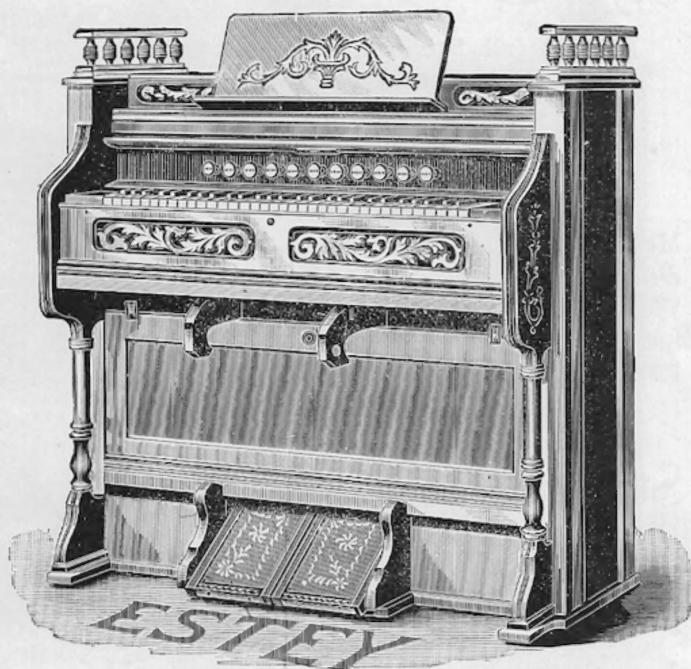
Melodia, . . 8 ft.	Diapason, . . 8 ft.
Dolce, . . . 8 ft.	Dulciana, . . 8 ft.
Vox Humana,	Vox Jubilante, 8 ft.
Bass Coupler,	Treble Coupler,
I Forte,	II Forte.

Style R 32. Code—Livery. **\$180.**

Two full five octave sets of Reeds, with Divided Couplers, etc. **ELEVEN STOPS.**

Bass. Treble.

Melodia, . . 8 ft.	Diapason, . . 8 ft.
Dolce, . . . 8 ft.	Dulciana, . . 8 ft.
Viola, . . . 4 ft.	Vox Jubilante, 8 ft.
Bass Coupler,	Treble Coupler,
I Forte,	II Forte,
Vox Humana.	

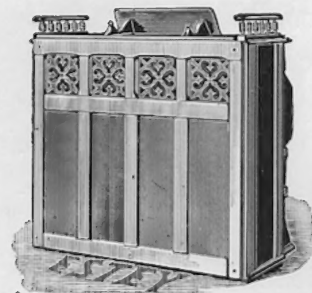


HEIGHT, 4 ft. 1 in.; WIDTH, 3 ft. 10 in.; DEPTH, 1 ft. 10 in.
WEIGHT (boxed), 300 lbs.

FOR a medium-priced organ for School-rooms, Lodge-rooms, Chapels and the like, this beautiful organ is confidently recommended.

Every thing is first-class about it, but the comparative absence of decorative effects makes it possible to furnish the instrument at a low price.

The demand is constantly enlarging and cannot fail to continue.



FURNISHED IN BLACK WALNUT OR QUARTERED OAK.

Style D CASE.

LATEST CHAPEL MODEL.

Style D 33.

Code—Flotilla.
\$240.

Two full five octave sets of Reeds, one octave of sonorous Sub-Bass Reeds, with Octave Coupler, Vox Humana, etc. ELEVEN STOPS.

Bass.

Melodia, . . 8 ft.
Dolce, . . . 8 ft.
Viola, . . . 4 ft.
Sub-Bass, 16 ft.
I Forte,
Vox Humana.

Treble.

Diapason, . . 8 ft.
Dulciana, . . 8 ft.
Vox Jubilante, 8 ft.
Octave Coupler,
II Forte,

Style D 38.

Code—Flotsam.
\$270.

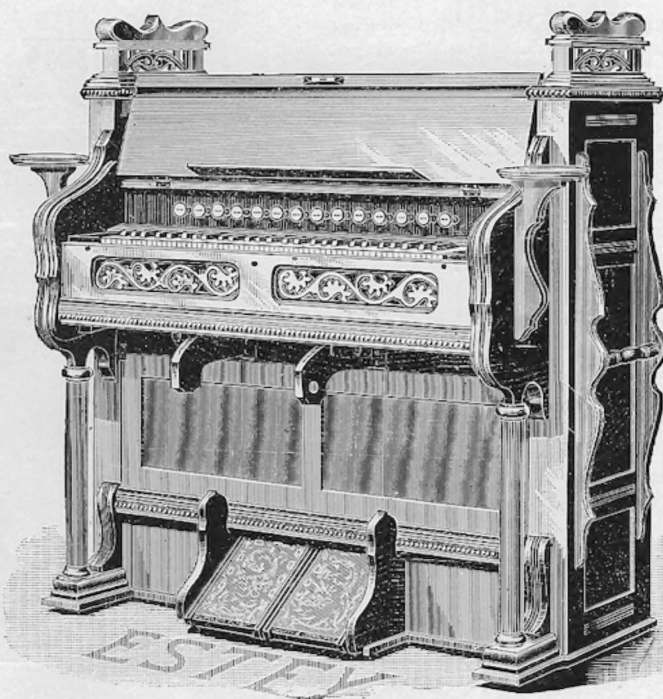
Three full five octave sets of Reeds, including the resonant Vox Jubilante, the beautiful Violetta, Manual Sub-Bass, Octave Coupler, Vox Humana, etc. THIRTEEN STOPS.

Bass.

Melodia, . . 8 ft.
Dolce, . . . 8 ft.
Viola, . . . 4 ft.
Violetta, . . 4 ft.
Sub-Bass, 16 ft.
I Forte,
Vox Humana.

Treble.

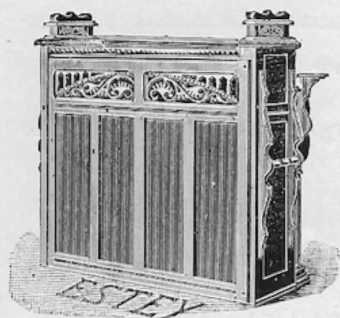
Diapason, . . 8 ft.
Dulciana, . . 8 ft.
Flute, . . . 4 ft.
Vox Jubilante, 8 ft.
Octave Coupler,
II Forte,



HEIGHT, 4 ft. 4 in.; LENGTH, 4 ft. 7 in.; DEPTH, 2 ft.
WEIGHT (boxed), 270 lbs.

SPECIAL attention is invited to the symmetry of design and elegant appointments throughout. For toneful effects unapproached. It is furnished with the renowned Estey regular reeds and is further provided with exceptional bellows capacity.

The Estey Chapel Organ was the pioneer in its class, and although it has had many imitators during its lifetime, the verdict is that none has equaled, or equals it at the present time. The actions described on this page are, and have been, the most popular for chapels and small churches during many years. The utmost confidence may be placed in this beautiful and substantial instrument.



Style H CASE.

PHILHARMONIC CHAPEL ORGAN.

Style H 50. Code—Farewell. **\$350.**

Three and three-fifths sets of Reeds, with extra powerful Manual Sub-Bass, Octave Coupler, etc. SIXTEEN STOPS. Knee Swell and Grand Organ (Knee).

Bass.	Treble.
Melodia, 8 ft.	Diapason, . 8 ft.
<i>Dolce</i> , . . 8 ft.	<i>Dulciana</i> , . 8 ft.
Viola, . . 4 ft.	Flute, . . . 4 ft.
<i>Viol</i>	<i>Flute</i>
<i>d'Amour</i> , 4 ft.	<i>d'Amour</i> , 4 ft.
Violetta, 4 ft.	Vox Jubilante, 8 ft.
Sub-Bass, 16 ft.	Clarinet, . . 16 ft.
Octave Coupler,	Vox Humana,
I Forte,	II Forte.

Style H 62. Code—Farmers. **\$390.**

Four sets of Reeds, with extra powerful Manual Sub-Bass, Octave Coupler, etc. SEVENTEEN STOPS.

Bass.	Treble.
Melodia, 8 ft.	Diapason, . 8 ft.
<i>Dolce</i> , . . 8 ft.	<i>Dulciana</i> , . 8 ft.
Viola, . . 4 ft.	Flute, . . . 4 ft.
<i>Viol</i>	<i>Flute</i>
<i>d'Amour</i> , 4 ft.	<i>d'Amour</i> , 4 ft.
Violetta, 4 ft.	Vox Jubilante, 8 ft.
Sub-Bass, 16 ft.	Clarinet, . . 16 ft.
Octave Coupler,	Wald Flute, 2 ft.
I Forte,	II Forte,
	Vox Humana.



HEIGHT, 4 ft. 6 in.; DEPTH, 2 ft. 1 in.; LENGTH, 4 ft. 3 in.
WEIGHT (boxed), 375 lbs.

SINCE their introduction the Philharmonic Organs have made for themselves an amazing reputation. With scarce a rival the demand is constantly increasing.

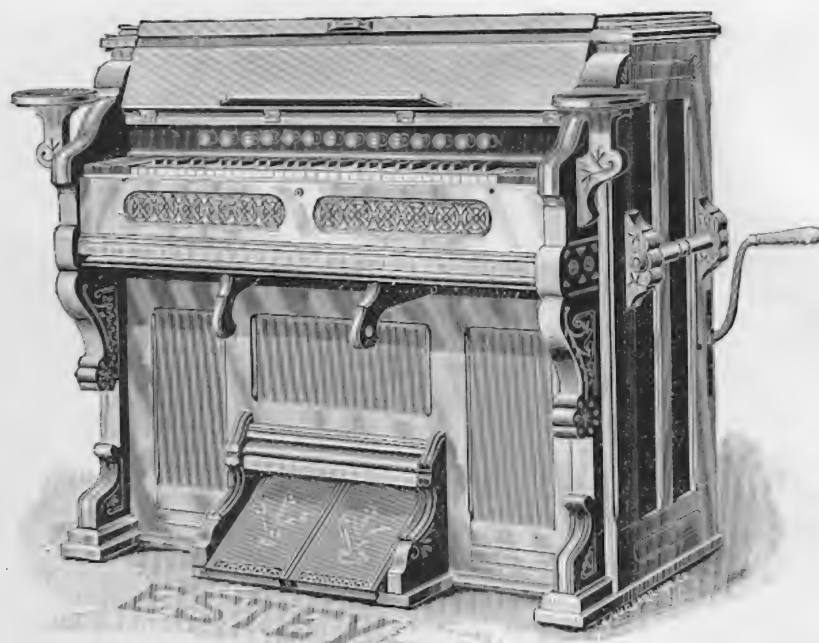
It is with especial pleasure that so worthy a casing is presented for this fine instrument.

With special Action and Bellows, and the **Philharmonic** Reeds, of wondrous power and sweetness, a phenomenal Organ is secured which can but satisfy every purchaser.

The design of the case is well adapted to any public hall or meeting place. In its entirety there is decided richness.

FURNISHED IN BLACK WALNUT OR QUARTERED OAK.

Style 185 CASE.



LENGTH, 4 ft. 8 in. (with Handle attached, 5 ft. 10 in.); DEPTH, 2 ft. 7 in.; HEIGHT, 4 ft. 3 in. WEIGHT (boxed), 555 lbs.

THIS solid, substantial organ, though plain in exterior finds increasing favor with churches and other organizations where its quiet elegance is in harmony with the surroundings.

Furnished with specially large bellows capacity and with augmented sounding board, the full effect of the reeds is produced to a degree that is scarcely attainable in the smaller organs. It furnishes to a large degree that resonant tone quality which is so highly appreciated.

Style 185.

Code—Gramercy.

\$450.

Bass.

Sub-Bass, . . . 16 ft.	Clarionet, . . . 16 ft.
Melodia, . . . 8 ft.	Diapason, . . . 8 ft.
<i>Dolce</i> , 8 ft.	<i>Dulciana</i> , . . . 8 ft.
Violetta, . . . 4 ft.	Vox Jubilante, 8 ft.
Viola, 4 ft.	Flute, 4 ft.

Treble.

Mechanical.

Octave Coupler,	Vox Humana,
I Forte,	II Forte,
Grand Organ [Knee],	Knee Swell,
Hand Side Blower,	

Style 187.

Code—Government.

\$475.

Bass.

Sub-Bass, . . . 16 ft.	Clarionet, . . . 16 ft.
Melodia, . . . 8 ft.	Diapason, . . . 8 ft.
<i>Dolce</i> , 8 ft.	<i>Dulciana</i> , . . . 8 ft.
Viola, 4 ft.	Flute, 4 ft.
HarpÆolienne, 2 ft.	Wald Flute, . . . 2 ft.
	Vox Jubilante, 8 ft.

Treble.

Mechanical.

Octave Coupler,	Vox Humana,
I Forte,	II Forte,
Hand Side Blower,	Wald Flute Forte,
Grand Organ [Knee],	Knee Swell.

FURNISHED IN BLACK WALNUT OR QUARTERED OAK.

Style V CASE.

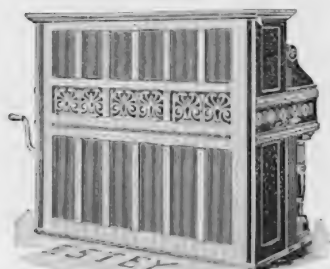
SYMMETRICAL in outline, massive in design, and well suited to the finest audience room.

Very comprehensive and effective in its interior, containing thirty-two octaves of reeds as shown in the specification below.

Generous casing, admitting of immense bellows capacity and specially



HEIGHT, 4 ft. 4 in.; LENGTH, 5 ft. 9 in. (with Blow Lever, 7 ft.); DEPTH, 2 ft. 4 in.
WEIGHT (boxed), 565 lbs.



enlarged sounding board and action, adding much to the sonority of tone.

In tone power the Philharmonic reeds in these organs far surpass all competitors and are only exceeded by the Estey Phonoriums—description of which may be found in the latter part of this catalogue.

Style V 114.

Code—Gorgeous.

\$875.

Bass.

Bourdon, . . . 16 ft.	Melodia, . . . 8 ft.
<i>Dolce</i> , 8 ft.	Viola, 4 ft.
<i>Viol d'Amour</i> , 4 ft.	Cornet Echo, 2 ft.
Cornettino, . . 2 ft.	HarpÆolienne, 2 ft.

Sub-Bass, 16 ft.

Treble.

Clarionet, . . . 16 ft.	Bassett, . . . 16 ft.
Diapason, . . . 8 ft.	<i>Dulciana</i> , . . . 8 ft.
Choral, 8 ft.	Regal, 8 ft.
<i>Vox Jubilante</i> , 8 ft.	Flute, 4 ft.
<i>Flute d'Amour</i> , 4 ft.	Wald Flute, . . 2 ft.

Mechanical.

Bass Coupler,
Vox Humana,

Treble Coupler,
Hand Side Blower,

I Forte,
Grand Organ,

II Forte,
Knee Swell.

FURNISHED IN BLACK WALNUT OR QUARTERED OAK.

The Estey

ONE MANUAL PHONORIUM.

(Patented 1892-93.)

Style G 91. Code—Integrity.

SPECIFICATION.

One Manual FF to F⁴ 61 notes.

Bass.

Bourdon, 16 ft., 24 notes.
Bassoon, 8 ft., 24 notes.
Dolce, 8 ft., 24 notes.

Melodia, 8 ft., 24 notes.
Viola, 4 ft., 24 notes.
Harp *Æolienne* (two sets), 2 ft., 24 notes.
Sub-Bass, 16 ft., 13 notes.

Treble.

Bourdon, 16 ft., 37 notes.
Saxophone, 8 ft., 37 notes.
Dulciana, 8 ft., 37 notes.
Vox Jubilante, 8 ft., 37 notes.
Diapason, 8 ft., 37 notes.
Flute, 4 ft., 37 notes.
Wald Flute, 2 ft., 37 notes.

Mechanical.

Octave Coupler,
Vox Humana,

Bellows Lever [Hand],
Bellows Pedals [Foot],

Grand Organ [Knee],
Grand Swell [Knee].

Summary.

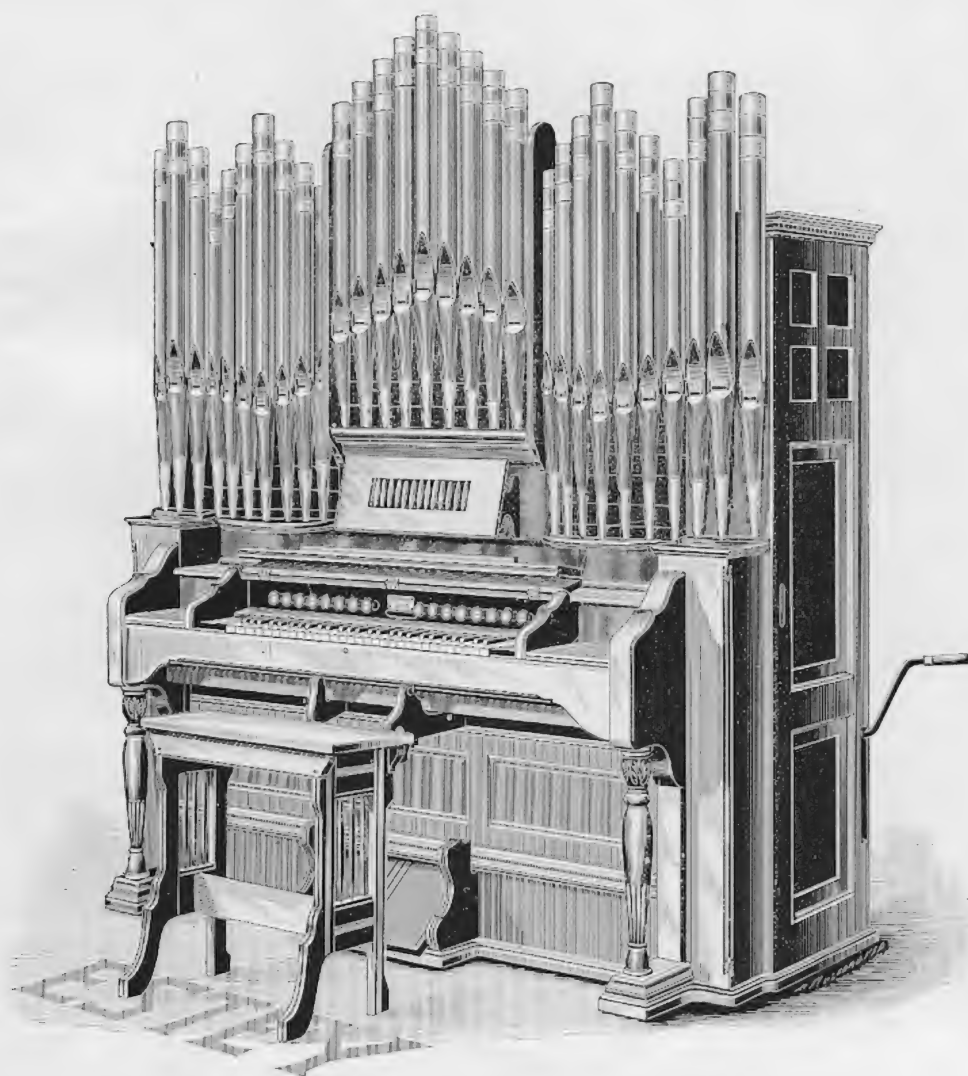
Bass,	7 stops,	181 reeds.
Treble,	7 stops,	259 reeds.
Total speaking stops, 14		Total reeds, 440	

THERE are no superfluous stop knobs and no duplicating of effects from the same set of reeds. Every reed is voiced with especial care and the tone of every set of reeds is characteristic and very closely resembles its prototype.

The Estey

ONE MANUAL PHONORIUM.

(Patented 1892-93.)



HEIGHT, 8 ft. 4 in.; DEPTH, 3 ft.; LENGTH, 5 ft. 7 in. WEIGHT, 1350 lbs.

Style G 91.

FURNISHED IN BLACK WALNUT OR QUARTERED OAK.

The Estey

CHURCH PHONORIUM.

Style O 86. Code—Lanthorn.

SPECIFICATION.

Two Manuals, CC to C⁴, 61 notes; Pedals, CCC to F, 30 notes.

Great Organ.

Bourdon, 16 ft., 61 notes.
Diapason, 8 ft., 61 notes.
Trumpet, 8 ft., 61 notes.
Octave, 4 ft., 61 notes.

Swell Organ.

Oboe, 8 ft., 61 notes.
Dulciana, 8 ft., 61 notes.
Gamba, 8 ft., 61 notes.
Flute, 4 ft., 61 notes.

Pedal Organ.

Open Diapason, 16 ft., 30 notes. Stopped Diapason, . . . 16 ft., 30 notes.

Couplers.

Swell to Great,
Swell to Pedals,

Octave Coupler [Great],
Great to Pedals.

Mechanical Accessories.

Swell Tremolo, Bellows Signal, Wind Indicator, Great Forte.

Pedal Movements.

Balance Swell Pedal, Full Organ Pedal.

Summary.

Great Organ, 4 stops, 244 reeds.
Swell Organ, 4 stops, 244 reeds.
Pedal Organ, 2 stops, 60 reeds.

Total Speaking Stops, 10

Couplers, 4
Mechanical Accessories, 4
Pedal Movements, 2

Total, 20

Total Reeds, 548

CASES FURNISHED IN BLACK WALNUT OR QUARTERED OAK.

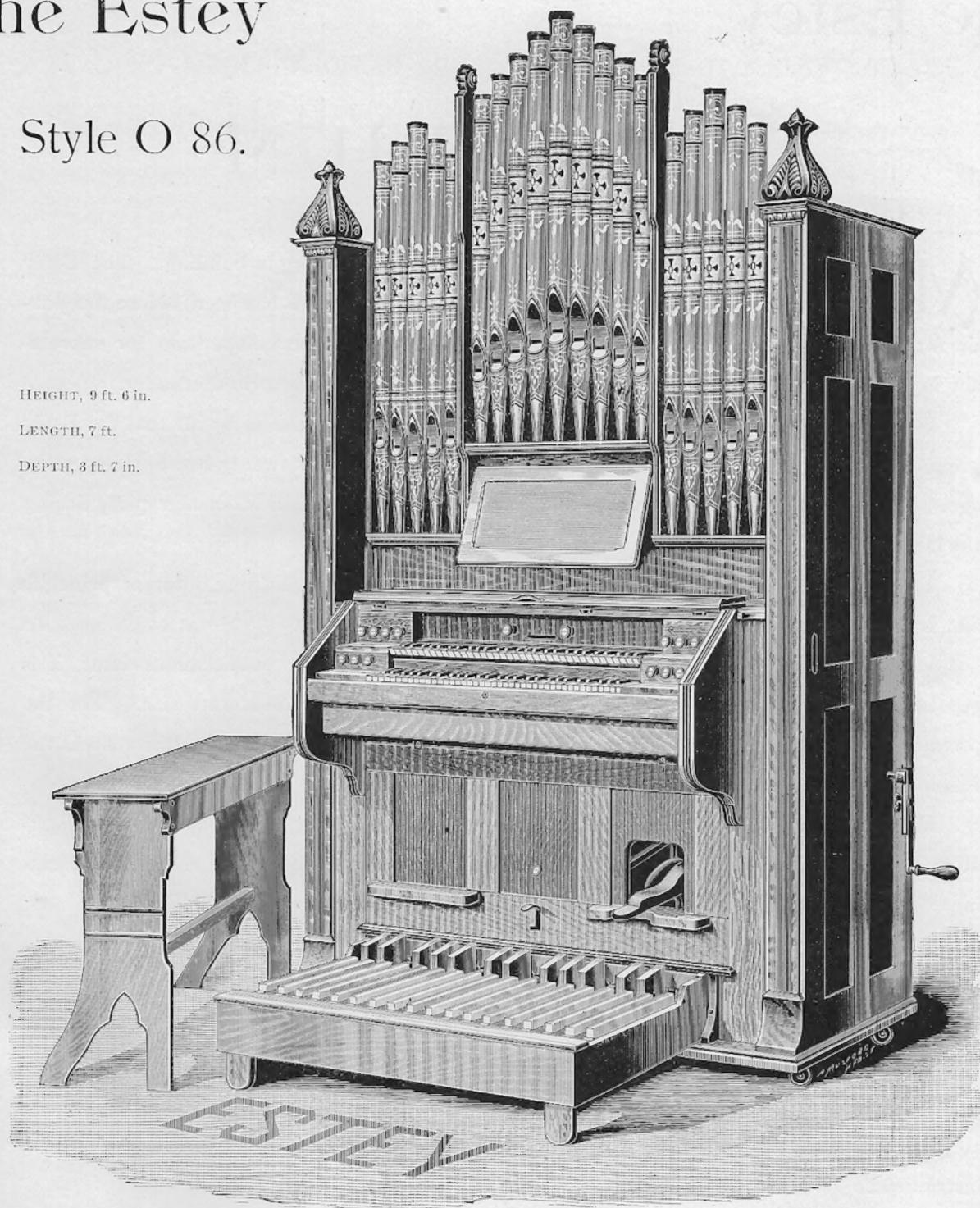
The Estey

Style O 86.

HEIGHT, 9 ft. 6 in.

LENGTH, 7 ft.

DEPTH, 3 ft. 7 in.



CHURCH PHONORIUM.

(Patented 1892-93.)

Equipped with Motor—water or electric—when so ordered, at the lowest possible cost.

The Estey

PHONORIUM

MARKS a great, indeed a wonderful, advance in the art of organ building. The Estey Philharmonic system of making, tuning and voicing Reeds has been before the public for many years and has from its advent led all rivals. The competition for supremacy in tone has been a fierce one but there has never been any doubt as to the leader.

With due regard for competitors it should be distinctly understood by all that the Estey product of to-day is as far in advance of all other organs as it was twenty-five to thirty years ago. Indeed it would be nearer the fact to say that the distance has widened rapidly during the last few years.

The Phonorium is a reed instrument, but it is built upon an entirely different principle and is the outcome of experiments begun twenty or more years ago.

While designed primarily for churches, large halls and other public auditoriums, it is especially well adapted to salons and concert or music rooms of moderate size. For the private residence the pipe organ is too ponderous in musical effects, and in this respect the Phonorium is far more desirable.

In the voicing of the reeds, in the proportions of its reed cells, in the capacity and adaptation of the bellows, in the simplicity of its construction, and in the design and finish of casings the Phonorium appeals to the best and most cultivated tastes.

The manufacturers are prepared to furnish designs and estimates for casings specially adapted to the future surroundings of the instrument, when so desired.

The instruments described in the preceding pages are specially recommended for their musical effects, as to volume, character and variety of tone.

The single manual deserves special attention from such organizations as are not reasonably sure of the services of an organist competent to preside over a two manual, pedal instrument.

A careful investigation and study of this system is invited from all interested, whether Organ Teachers, Organ Students, Church Committees, Lodge Delegations, Conservatories of Music, or other public and private organizations.

A Brief Description of the Stops in use in Estey Organs.

In speaking of a Stop as a Treble Stop or a Bass Stop, we mean a set of reeds situated in the *upper* or *treble* part of the organ, or in the *lower* or *bass* part. With this explanation the following enumeration of Stops will be readily understood. In Two Manual Phonoriums the Stops run the entire length of the Keyboard.

NAME.	PITCH.	CHARACTERISTICS.	NAME.	PITCH.	CHARACTERISTICS.
Bassett.	16 ft.	<i>Bass.</i> Rich pervading tone.	Regal.	8 ft.	<i>Treble.</i> Strong solo stop. Also, desirable in combination.
Bassoon.	16 ft.	<i>Bass.</i> Very powerful.	Saxophone.	8 ft.	<i>Treble.</i> Reedy tone, with good carrying power.
Bourdon.	16 ft.	<i>Bass.</i> Full and round.	Stopped Diapason.	16 ft.	<i>Pedal.</i> Soft accompanying stop. Used with Swell Organ or with solos.
Choral.	8 ft.	<i>Treble.</i> Large tone, bright and forceful.	Sub-Bass.	16 ft.	<i>Bass.</i> Powerful and resonant.
Clarionet.	16 ft.	<i>Treble.</i> Resembles the Clarionet in quality.	Trumpet.	8 ft.	<i>Treble.</i> Very strong, open tone.
Cremona.	8 ft.	<i>Bass.</i> Soft and rich. Excellent for accompaniment.	Viola.	4 ft.	<i>Bass.</i> Same character as Flute set, of which it is the continuation. Used much for accompaniment.
Cornet Echo.	2 ft.	<i>Bass.</i> Very soft echo effect.	Violetta.	4 ft.	<i>Bass.</i> Very soft, smooth tone; for accompaniment and echo effects.
Cornettino.	2 ft.	<i>Bass.</i> String tone. Beautiful for solo or accompaniment.	Vox Jubilante.	8 ft.	<i>Treble.</i> Its name will indicate its character; very effective as a solo, and when used in combination with other stops imparts a peculiar brilliancy to all.
Delicante.	8 ft.	<i>Treble.</i> Brilliant, piquant. Chiefly for solo, but valuable in combination.	Wald Flute.	2 ft.	<i>Treble.</i> Very clear and penetrating. Used almost entirely with Full Organ.
Diapason.	8 ft.	<i>Treble.</i> Foundation set of reeds by which all others are tuned. Round, full tone. Used more generally than any other stop, except Melodia.	MECHANICAL STOPS.		
Dulciana.	8 ft.	<i>Treble.</i> Similar in quality to Diapason, but not as loud.			
Dolce.	8 ft.	<i>Bass.</i> Similar to Melodia, but not as loud.	NAME.	CHARACTERISTICS.	
Flute.	4 ft.	<i>Treble.</i> Brilliant, but not reedy. Generally used in combination.	Balance Swell.	Pedal Stop, so constructed as to open all the swells or shutters in Pedal Phonoriums and will remain at any given point if desirable to release the foot.	
Flute d'Amour.	4 ft.	<i>Treble.</i> A soft effect produced with Flute reeds.	Forte.	Opens Swells, and augments the tone.	
Gamba.	8 ft.	<i>Bass.</i> Smooth and pipe-like in tone.	Grand Organ. (KNEE.)	Brings into use all the reeds in the organ without the necessity of drawing a stop.	
Harp Æolienne.	2 ft.	<i>Bass.</i> Closely resembles the tones produced by the vibrations of the strings of an Æolian Harp. Very fine for accompaniment.	Harmonique.	So constructed that when any key is depressed its octave above is also depressed, thereby causing both to sound simultaneously.	
Hautboy or Oboe.	8 ft.	<i>Treble.</i> Reedy in character, and very effective as a solo stop.	Knee Swell.	Gives same effect as Forte, only more gradual if desired.	
Melodia.	8 ft.	<i>Bass.</i> Same quality as the Diapason, of which it is the continuation.	Manual Coupler.	Used in organs with two manuals, and so connecting them that when a key on the lower manual is depressed it also depresses the corresponding key of the upper manual.	
Octave.	4 ft.	<i>Treble.</i> Bright and leading.	Pedal Coupler.	Used in organs having Pedal Keys, and so connecting the Manual that when the pedal is depressed its corresponding key in the manual is depressed and responds also.	
Open Diapason.	16 ft.	<i>Pedal.</i> Strong, fundamental tone, used with Great Organ and with full combination.	Vox Humana.	A revolving fan, placed just back of the reeds, which, when set in motion, imparts to the tone a thrilling wave-like effect. It changes the reed tone completely, giving it the sympathetic sweetness of the human voice.	
Pedal Bass.	16 ft.	<i>Pedal.</i> Deep, round and full.			

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